This conference has been especially produced for the performance festival "TROUBLE" (Halles de Schaerbeek, Brussels, 2007). Working with hundreds of excerpts picked up from sound archives (artists' performances, conferences, interviews, documentaries etc.), Guillaume Désanges uses the format of the lecture to propose a personal statement about the relationship between the voice and the visual arts, by creating an artificial dialogue between" ghosts ". A specific history of the voice in the art, not as a genealogy of the sound poetry or vocal performances, but rather as a captation and a transmission of a secret dialogue between artists who don't know themselves. Moreover, many have already disappeared. By editing all these bribs of speeches, one creates a forced and artificial conversation between artists, like a musical partition. What is at stake in that lecture is to stop watching and simply listening. Listening the noises of steps, breathings, laughters, and hisses, listening to the hesitations, speeches, declarations or harangues of visual artists. It could also refer to spiritualism, like a seance gathering some spirits. It is about believing in the emotional - but also cognitive and intellectual, in one word "artistical" - strength of the artist's voice itself. It is also about creating a new and unpublished satement by isolating and then connecting bribs of different speeches. Through this very subjective work of edition, the conference proposes to investigate two phenomena. First the voice as material, as texture, speculating on the fact that it can, in a synesthesia logic, give account of a visual work, as an echo of the personality, the energy, the context, even the form of an artistic practice. Second to state that the very existence of such a corpus of recorded voices tells us something about an evolution in the arts since one century. A dematerialization of the art practice that comes with a systematic speech act from the artist, the appearence of the word in substitution or as a support to the images and the talk as bodily practice. During the lecture, the room is entirely out in the dark. The lecturer writes his comments on a computer screen that is videoprojected, while the sound excerpts are diffused in the room. The lecturer remains mute, leaving the entire sound space to the artists.
Vox artisti : His Masters' Voices
A conference by Guillaume Désanges (Fr)
assisted by Mélanie Mermod

LIST OF EXCERPTS

Ready for art", jingle podcasts MOMA For Kids
Kurt Schwitters, Ursonate 04, Vierter Teil, (1922–1932)
Hugo Ball, Karawane, 1916, performed by Trio Exvoco
Philippe Soupault, interview, 1959
Tristan Tzara, interview for BBC, 1959
Richard Hülsenbeck, Chorus Santus (extr. de Phantastische Gebete, 1916, recorded in 1967)
Marcel Duchamp, interview with Alain Jouffroy, 1961
Bruce Nauman, Rhythmic-Stamping, performance, 1969
Bruce Nauman, excerpts from Setting a Good Corner, 2003
Sound Reconstitution from findsounds.com (Ovov artisti)
Ulay et Marina Abramovic, Light/ dark, performance, 1977
Richard Hülsenbeck, Chorus Santus (excerpt from Phantastische Gebete, 1916, en. en 1967)
Marina Abramovic, Freeing the Voice, performance video, 1976
Jochen Gerz, Rufen bis zur Erschöpfung, performance, 1972
Absalon, Bruits, video 1993
Louise Bourgeois, interview, 2003
Kurt Schwitters, Die Sonate in Urilanen, sound poem, 1922
Raoul Hausmann, Soundrel, sound poem, 1919
Filippo Tommaso Marinetti, La Battaglia di Adriapoli, sound poem, 1924
Paul McCarthy, High Performance, sound piece, 1983
Marcel Duchamp, interviews with Alain Jouffroy, 1961
Lawrence Weiner, interviews, in documentaire Ecrit dans le coeur des objets, 2005
Marta Rosler, Semiotics of the Kitchen, video performance, 1975
Louise Bourgeois, interview excerpts from Art in the 21st Century, 2003
Chris Burden, The Atomic Alphabet, sound piece, 1982
Lawrence Weiner, Having Been Done At/Having done To, Esenbart Stato Fatto n. audiorec, 1973
Roman Opalka, 1965/1-infinity, sound recording, 1965
John Baldessari, I'm making art, video performance,1971
Marina Abramovic, Art Must Be Beautiful, video performance, 1975
Michael Snow, Blues with Beer, Magazines, Table and Chairs, canson, 1998
Robert Filliou, Imitating the Sound of Birds, sound piece, 1979
Ben Vautier, Some Ideas for Fluxus, sound piece, 1989
Christian Boltanski, Reconstitution de chansons chantées à CB entre 1944 & 1946, (1971)
Joseph Beuys, Sonne Statt Reagan, song, 1982
John Baldessari, Baldessari sings LeWitt, video, 1972
Sol Lewitt, interview about Wall Drawing #132, podcast SFMOMA
Jackson Pollock, excerpts from Jackson Pollock 51, 1951
Franck Stella, excerpts from interview, Index Galantes, podcast, WAC
Pimrie Soulages, interview, creativtv, 2004
Marcel Broodthaers, Entretien avec un chat, sound piece, 1970
Jeff Wall, conference, Tate Modern, 2005
Lawrence Weiner, Having Been Done At/Having done To, Bossemb Stato Fatto n. soundpoem, 1973
Robert Filliou, L'Esclave 1, video, 1978
Gilbert & George, The 10 Commandments for Gilbert & George, video performance, 1995
Daniel Buren, interview, creativtv, 2000
Laurie Anderson, O Superman (For Massenet), song, 1981
Vito Acconci, Association Area, performance, 1971
John Cage, Solo For Voice 2, sound piece, 1960
Sylvie Vartan, 2'35 de bonheur, song, 1967
Emmet Williams, High in the Sky, excerpts from Cellar Song For 5 Voices, sound piece, 1958
Ulay, Relation in Time, performance, 1977
Richard Long, interview, SFMOMA artcasts, 2006
Robert Smithson, interview, MOMA Audio Programs (trad. française)
Chris Burden, soundrack from video Shoot, 1971
Robert Filliou, Whispered History of Art, sound piece, 1977
Daniel Buren, interview, creativtv, 2000
Jeff Koons, about Three Ball 50/50 Tank, MOMA Audio Programs, 2007
Marcel Duchamp, interview with Alain Jouffroy, 1961
Raymond Hains, interview, creativtv, 2001
Salvador Dali, conversation with Henri Laborit, GRTF, 1970
Marcel Duchamp, conversation with Alain Jouffroy, 1961
Marcel Duchamp, A l'infiniitif, 1912-20, read in 1967 à NY
Philippe Soupault, interview, 1959
Yoko Ono, about Painting to Hammer a Nail In, podcast « Art on Call » WAC
Jonas Mekas, conference, Hirshorn Museum, 2006
Nam June Paik, about TV Cello, podcast « Art on Call » du Walker Art Center
Joseph Grigely, Remembering is a difficult Job, but Somebody has to Do it, sound piece, 2004
Dan Graham, conference, Tate Modern, 2007
Vito Acconci, Open Book, video performance, 1974
Marina Abramovic, Freeing the Memory, performance, 1975
Raoul Hausmann, Soundrel, sound poem, 1919
Joseph Beuys & Co, Medlay on Sonne Statt Reagan, canson, cop. Vox Artisti
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STILLS

The thought is made in the mouth
(T. Tzara)

“As soon as you are talking, you say something stupid…”
Marcel Duchamp, interview with Alain Jouffroy, 1961

SOUND EXCERPTS

“Hey, ASSHOLE: I’m talking to you!!!”
Eric Duyckearts, excerpt de "Kant", 2000

“CRIES AND WHISPERS”
Schwitters, Huelsenbeck, Ball chatter,
while Tzara, Soupault, Duchamp,
translate ... they are the spokesmen
the linguistic virtuine of the movement.
(the whispers session of the nebula)

“For me, dadaism was a way
to make a clean sweep of everything. Tabula rasa.
I wanted to get rid of everything... Because, I was
a poet!”
Soupault, interview, 1959

“precisely, precisely…”
Tristan Tzara, interview for the BBC, 1959
In the meantime, little Roman Opalka, learns to count
(until infinity).
And, at each inspiration,
gets a little older and his face changes.
WHITE voice, determined, neutral,
simply measuring the running time.
And every second
his hair becomes whiter,
like his canvases.
Conclusion: Mathematics is a "Physical" science

CASE MADE

"2136352, 2136353, 2136354,
2136355, 2136356, 2136357,
2136358, 2136359, ..."
Roman Opalka, 1965/1-
Infinity, enregistrement
sonore, 1965

"I think the canvas quality
is lost. And it's, I think,
the best thing about the
painting of the sixties..."
Franck Stella, extrait d'un
entretien à propos des
Indes Galantes, podcast,
WAC

"Therefore, what is going
to disappear? What is not
going to disappear? It's
another question,
naturally."
Marcel Duchamp, interview with
Alain Jouffroy, 1961
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Technical sheet:
> loudspeakers
> DY
> beamer 2000 lumens
> screen 4mx3m
> cables mini-jack / s-vidéo
> mirror bowl

INFORMATIONS

Guillaume Désanges (born in 1971, lives in Paris). He is curator and art critic, co-founder of Work Method, a Paris based agency for artistic projects. Member of the editorial board of Trouble Magazine, he collaborates with the magazines Exit Express and Exit Book (Madrid). He coordinated the artistic projects of Laboratoires d'Aubervilliers between 2001 and 2007, and worked with Thomas Hirschhorn (the 24h Foucault project, and Musée Précaire Albinet). He developed several performed conference projects like "A history of performance in 20 minutes" (Centre Pompidou, Paris / De Appel, Amsterdam / MacVal, Paris / U-Turn, Copenhagen, etc..) or "Vox Artisti, his master's voice" (Halles de Schaerbeek, Brussels / Betonsalon, Paris). He organized the exhibitions "Pick-Up" at Public>, Paris 2004, "Untouchable, The transparency ideal" at Villa Arson, Nice and Museo Patio Herreriano, Valladolid, in 2006-2007, "Jiri Kovanda Vs rest of the World" at gallery gb agency, Paris, De Appel (Amsterdam), Centre d'Art Santa Monica (Barcelone), in 2006-2007. In 2007-2008, he is invited curator at Centre d'Art Contemporain La Télérerie. He also teaches at Ecole des Beaux-Arts de Clermont-Ferrand.

Contact
Guillaume Désanges
Work Method
8 rue Perdonnet
75010 Paris, France
email: guidesanges@hotmail.com